

JEWELLED
WALKING STICKS.

THE NEW FADS OF '97.

COLORED
HANDKERCHIEFS.DRESDEN FLOWERS ON
JEWELLED WALKING STICKS.LOOSE OVER
THE FACE.

THE NEW THEATRE VEIL.

TIED UNDER
THE CHIN.

MRS. J. J. ASTOR'S PARIS WALKING DRESS.

(SKETCHED ON FIFTH AVENUE.)

One of Mrs. Astor's prettiest street suits this season is an entire study in gray. Every bit of material, trimming, fur and passementerie, from the crown of the stunning hat to the hem of the sweeping skirt, is the one prevailing tint, a delicate pearl gray. The skirt is the newest cut, very full in the back, plain in front and with a divided sweep in the side breadths. There is no appearance of stiffening except at the very foot of the skirt and even there it is less noticeable than in the Fall imported gowns. So perfectly cut is the skirt that it has the effect of being quite long, while in reality it nearly escapes the ground, as all sensible street skirts should. The waist is a double-breasted bolero, fastening on the right side with clasps of gray passementerie. It reaches to the waist line and is snug fitting both front and back. The sleeves are tight fitting and long, reaching well over the hand. At the shoulder they end in a good-sized puff, and from the puff to the waist are trimmed with bands of gray braid to match the clasps on the bolero. The bolero is open at the neck, disclosing a collar of gray chiffon, fastened about the throat with a crush band of soft gray velvet. Silver gray fox, the most expensive of gray furs, carries out the color scheme of this most harmonious toilet. The muff is large and depended from the neck with a band of satin ribbon. The boa is a good-sized fatty stuffed fox.

Slenderly proportioned walking sticks, with crooks enamelled and heads ablaze with mock jewels, or real, are the fad of the hour in Paris for women. Crystal knobs and knobs of amber are among the most unique displayed upon the fashionable shopping thoroughfares.

The quaint conceit of placing the smelling salts bottle in the head of the cane, which originated in a shop on the Rue de la Paix, proves popular. One inviolable rule exists as to canes; they must match the gown.

Canes of olive green may have an emerald setting, those of ivory tints a turquoise, sapphire or amethyst. Gold flagree of burnished steel trimmings extending half the length of the cane, which is usually of highly polished wood stained with some bright hue, are decidedly fetching. An elongated monogram is a mode of adornment much admired. Amber has been restored to favor and is used extensively for knobs or handles, where individuality is not sought.

In discussing the fad with the purveyors of fashion it was learned that women accounted for the strange freak of fancy by saying they wanted something to occupy the hands. At many of the shops plain polished canes of varying lengths are kept in stock and taste runs riot in their embellishment. The bicycle girl delights in covering a portion of her staff in miniature wheels, as the golf enthusiast selects a duplicate of her favorite stick. Perhaps the prettiest ones are those delicately enamelled, wherein Dresden flowers furnish the theme for interpretation and remind one of Bo-Peep and her shepherd's crook.

Whether or not this caprice will be popular is a matter for conjecture. An advance guard of ultra fashionables appeared upon the Champs Elysees last Sunday, carrying the graceful staffs.



JUST THE THING
FOR STREET WEAR.
A Smart Gown That Is
Neat, Cheap and
Easy to Make.

A smart street costume may be made of silver gray serge, with astrakhan trimmings, at a cost of \$25.

A good quality double-width serge may be had at \$1.50 a yard, and six yards will be quite enough.

The astrakhan should be an inch wide. Five and a half yards at a dollar a yard will be required.

Five yards of 18-cent linen, percaline, should form the lining of the skirt, with a four-inch stiffening of canvas at the bottom. A yard and a half of the 25-cent quality will be sufficient.

Instead of silk to line the jacket, a half yard of silver-gray broadcloth will be found superior in every way. It gives more body to the coat, as well as warmth, and is quite as rich in appearance.

Three yards of 75-cent taffeta silk will be needed for the sleeve lining. A reliable seamstress may be had at the house for \$2 a day, and it will greatly add to the style of the gown to have the pressing done at a tailor's. There is art in the pressing as well as in the cut of a garment, and no one understands the use of a flat-iron like a well-trained tailor.

A graceful skirt for a gown of this description is made with circular front and gored back. There should be just the least flare at the bottom and finished with a border of astrakhan an inch deep. The corded braid binding is much more serviceable than velvet and a more effective finish for the skirt.

The coat should be an Eton jacket, double-breasted, box front, and fitted back with a high Medici collar, set off by a band of the astrakhan, which also passes around the bottom of the coat. The sleeves are tight fitting, with a small puff at the shoulder, and are finished at the waist by a band of astrakhan. Four silver-gray frogs are used for fasteners, and gives a very smart air to the little coat.

An elephant skin belt goes well with the gray tones of cloth and fur, and is very serviceable. Heavy dressed kid gloves of gray, with black stitching, should be worn. A muff should be fashioned of the astrakhan with deep frills of gray velvet and lined with the same soft tone in satin.

A fetching hat for this tailor-made girl is an exaggerated Alpine shape—that is, the crown is lower, and the rolling rim wider than the continental Alpine. It is to be had in silver-gray felt, and should have a twist of astrakhan around the crown, drawn into a large rhinestone buckle in front, and a bunch of plumes on either side.

A waist of pale pink silk harmonizes most beautifully with the silver gray of the cloth and fur, and may be fashioned as a loose blouse, with the gathers drawn into a tiny girdle of gulfure lace. A high collar of the silk, with points of the lace falling over, makes an effective neck finish. The sleeves should be snug-fitting, but with the silk loosely gathered from wrist to shoulder, where it is caught into a small butterfly puff.

DON'T SEND BUNCHES OF FLOWERS.

The fashionable flower for uptown decorations this season is the bridesmaid rose, the rose of the soft blush tint. In truth, this rose is the flower of the day, and is seen on the coat lapel of the clubman and nestling among coquettish curls, as well as banded at altar railings and in ballroom profusion. The orchid is greatly favored, too, for house decoration, for no other flower goes half so well with palms, which are more sought after this winter than ever. At the midwinter weddings there have been fewer flowers than in previous seasons, and the arrangement is more near to nature's grouping than were the heavy bankings of a year ago.

The American Beauty rose has lost some of its popularity. It is extremely bad form to send bunches of a dozen or more roses to a friend, but rather two or more well chosen ones, with long, firm stems and rich buds. It is quite correct to send but one, though that one must be of regal beauty, and the cost sometimes will be as great and more than for an entire bunch of carelessly chosen ones. The finest bridesmaid roses will cost from \$1.50 to \$3 a choice. Violets are always in favor, but they should be carried in the hand, and never pinned to the coat or muff. The wood violet, so freshly suggestive of shady nooks, outrivals in popularity her deeper-toned sister. Choice bunches are to be had for \$1.50.

All the paler tints in flowers are more fashionable than the bright ones, as are also those of delicate fragrance. Soft pink and yellow roses are prime favorites for the hair, for now no coiffure is complete without this dainty touch. Ribbon should not be used in bunching flowers. Arrange them loosely and fasten together with an invisible wire.

BEES AND BUTTERFLIES
ON HANDKERCHIEFS.

Colored handkerchiefs elaborately embroidered are the vogue. Birds and insects are preferred to floral designs for decorative purposes.

For instance, all line of swallows will extend diagonally across the centre of the handkerchief, or a swarm of butterflies will adorn the four corners.

Bees delicately outlined form a pretty border, and upon either side of them a narrow hemstitched band is sparsely embroidered with a larger growth of the busybodies.

Embroideries are either in contrasting shades or white. Plain bordered ones at the Maison Blanc were quite chic. Deep purple and white centres, bordered by black duchesse lace, are the accepted styles for mourning use.

Batiste and cotton foulards are in high favor for novelty mouchoirs, and are exceedingly delicate, both in texture and color.

Monograms are done in outline stitch, and are frequently placed in the centre of the handkerchief. This is, however, a matter of fancy, but must always be framed by a circle in some correspondingly attractive embroidery stitch.

Ecru linen kerchiefs, with stripes or checks of lavender, reseda green or old pink are among the smart combinations for general utility purposes.

Handkerchiefs to match the gown in color are quite the proper thing, and for evening wear filmy bits of mousseline de sole, edged by several ruffles of point d'esprit lace, only are correct.

The minor accessories of the toilet are demanding great attention, and none is receiving more than the handkerchiefs of '97, which are daintily exquisite in design and manufacture.

VEILS TIED UNDER THE CHIN.

The veil is an important adjunct to the theatre toilet, as hats are not correct for such wear, and the elaborately arranged coiffure is touched only by this filmy affair, which must be composed of very finely woven silk or embroidered chiffon.

An inch wide edge of real lace adds greatly to its becomingness, and the veil should be long enough to fall loosely over the face and tie beneath the chin. It should be removed before entering the stall.

Ten Years on One Piece of Embroidery.

The glory of Vienna is the Government art school of embroidery, the classes of which are under the direction of Mme. St. George, perhaps the most accomplished designer and needlewoman in the world, says a writer in the Contemporary Review. The entire course of instruction, which is quite free, lasts five years, but many pupils leave after two or three years, especially ladies who do not intend to make art work a profession and are satisfied with knowing the rudiments of either lacework or art embroidery, for every year has its special course. Every year's course has its special room and instructress, and the pupils cannot go from one to the other until the year expires. The pupils of the last year's course were busily mending a magnificent canopy, the work of the Empress Maria Theresa.

An idea may be formed of the magnitude of the task when it is said that ten girls under Mme. St. George's superintendence had been working at it for ten years already, and she expected it would take two years more to complete it. Every kind of embroidery, including Persian, Indian, Japanese, Turkish, etc., is done here, and I was astonished to see some beautiful samples of the "handwork" or spider's web, made by the Guarani women of Paraguay, and rarely seen in Europe. This lace is made of the fibre of the aloe, and is so fine that it is made inside the huts, with the door shut, so that not the least breath of wind can touch it. I was still more surprised when Mme. St. George assured me that the sample before me was not really Paraguayan, but copied by her principal assistant. This lady has been equally successful in copying old Venetian, Irish, Brussels, Honiton, etc.—in fact, every kind of lace of all countries.

Animals' Heads for Opera Bags.

A pretty novelty in bags for opera glasses is a pouch with the upper portion of delicately shaded satin and the lower formed of the head of some small animal. A very dainty effect is gotten from a shell pink satin with a milk's head finish.